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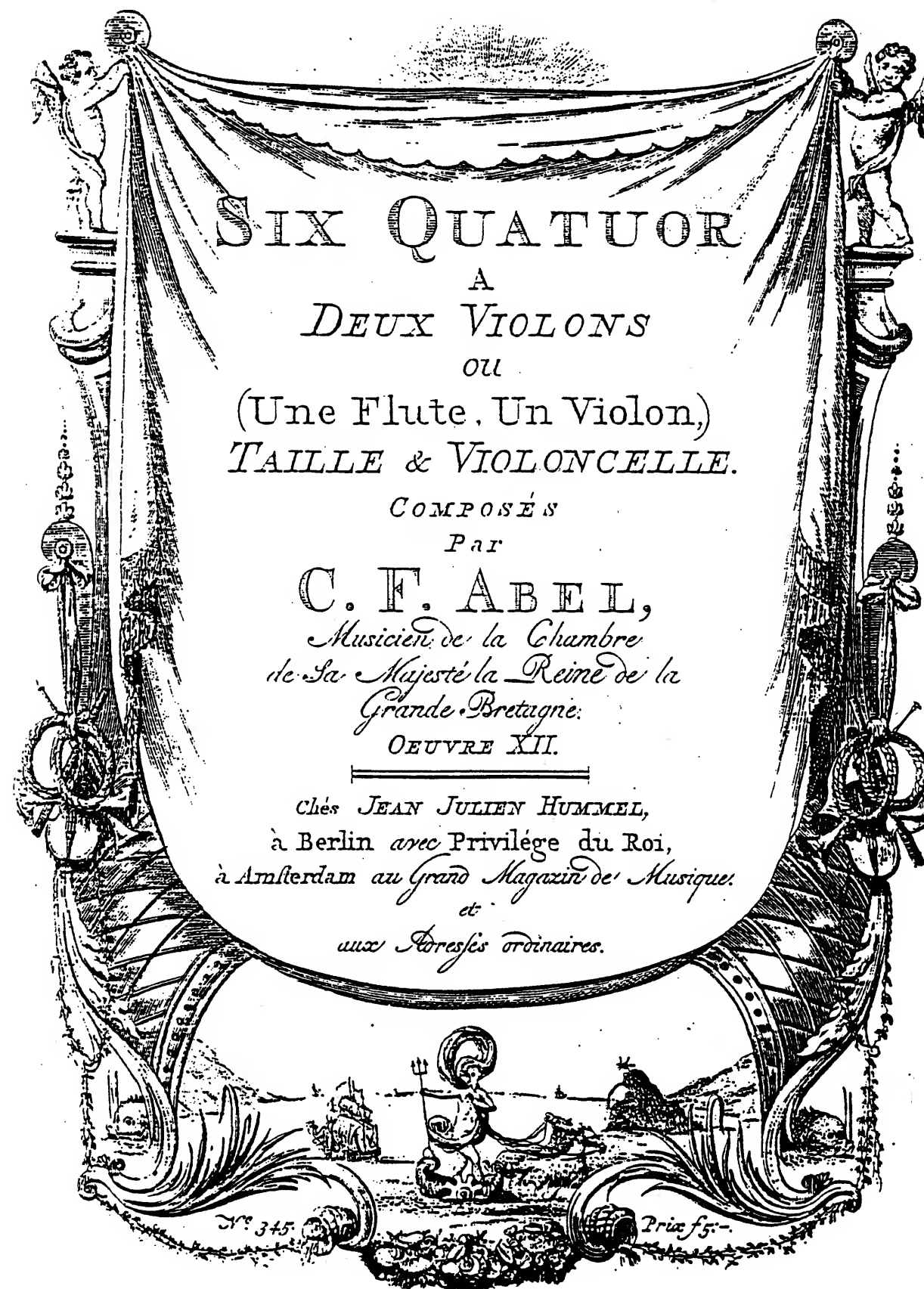
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(Prices current September 2008)



QUARTE'TTO.

Allegro

QUARTETTO I

Allegro

Andantino

VIOLINO O FLAUTO PRIMO

5

This musical score is for the Violino o Flauto Primo part, covering measures 30 to 100. The music is written in a single system with 12 staves. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegretto'. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings. Measure numbers 30, 40, 50, 60, 70, 80, 90, and 100 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of the 100th measure.

30

40

P

Allegretto

f

p

10

20

f

p

30

40

P

f

50

P

f

60

70

80

P

f

90

P

100

f

VIOLINO O FLAUTO PRIMO

QUARTETTO II

un poco Allegro

10 20 30 40 50 60 70 80 90 100

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Adagio ma non troppo

3 30

VIOLINO O FLAUTO PRIMO

Siciliano

non troppo Adagio

10 20 30 40 50 60 70 80 90 100

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Allegretto

1 10 20 30 40 50 60 70 80 90 100

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Minore

1 2 3 4 5 6 7 8 9 10 11 12

Fin

VIOLINO O FLAUTO PRIMO

QUARTETTO VI

Allegro

10 20 30 40 50 60 70 80 90 100

VIOLINO O FLAUTO PRIMO

40 50 60 70 80 90 100

Minore

Majore

VIOLINO O FLAUTO PRIMO

QUARTETTO III

Allegro

VIOLINO PRIMO

VIOLINO PRIMO

QUARTETTO V

un poco Allegro

VIOLINO O FLAUTO PRIMO

VIOLINO O FLAUTO PRIMO

QUARTETTO IV

Allegro

10 20 30 40 50 60 70 80 90 100 110

Andantino

VIOLINO O FLAUTO PRIMO

20 40 50 60 70 80 90 100

Tempo di Men.

Minore

Majore

[illegible]

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SIX QUATUOR
A
DEUX VIOLONS
ou
(Une Flûte, Un Violon)
TAILLE & VIOLONCELLE.
COMPOSÉS
Par
C. F. ABEL,
*Musicien de la Chambre
de Sa Majesté la Reine de la
Grande-Bretagne.*
OEUVRE XII.

Chés JEAN JULIEN HUMMEL,
à Berlin avec Privilège du Roi,
à Amsterdam au Grand Magasin de Musique.
et
aux Adresses ordinaires.

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VIOLINO SECONDO

QUARTETTO I

Allegro

10 20 30 40 50 60 70 80 90 100 110 120

p f p f p f p f p f p f

Solo Solo

345

1

[illegible]

VIOLINO SECONDO

QUARTETTO II

un poco Allegro

10

20

30

50

60

70

80

90

100

Solo

Adagio ma non troppo

34

VIOLINO SECONDO

Siciliano

non troppo Adagio

10

20

30

40

50

60

70

80

90

100

110

Solo

Allegretto

Minore

fin

34

VIOLINO SECONDO

QUARTETTO VI

Allegro

10

20

30

40

50

60

70

80

90

100

345

VIOLINO SECONDO

10

20

30

40

50

60

70

80

90

100

345

VIOLINO SECONDO

QUARTETTO III

Allegro

10 20 30 40 50 60 70 80 90 100

p *f* *p* *f*

VIOLINO SECONDO

10 20 30 40 50 60 70 80 90 100

p *f* *p* *f*

Rondo

Fin *p*

Da Capo al Fin

VIOLINO SECONDO

QUARTETTO V

Solo
un poco Allegro

10 20 30 40 50 60 70 80 90 100 110

Solo
f

p

VIOLINO SECONDO

p

Sotto Voce

10

Andantino

20

30

f *p* *f*

40

50

P

10

f

Tempo di Menuetto

20

p *f*

30

P *f* *fin*

40 1

Minore

50

Men Da Capo

VIOLINO SECONDO

QUARTETTO IV

Solo
Allegro

10 20 30 40 50 60 70 80 90 100 110

f *p* *f*

Andantino

10

VIOLINO SECONDO

20 30 40 50 60 70 80 90

Tempo di Menuetto

p *f* *p* *f* *p* *f* *p* *f*

Minore

Majore

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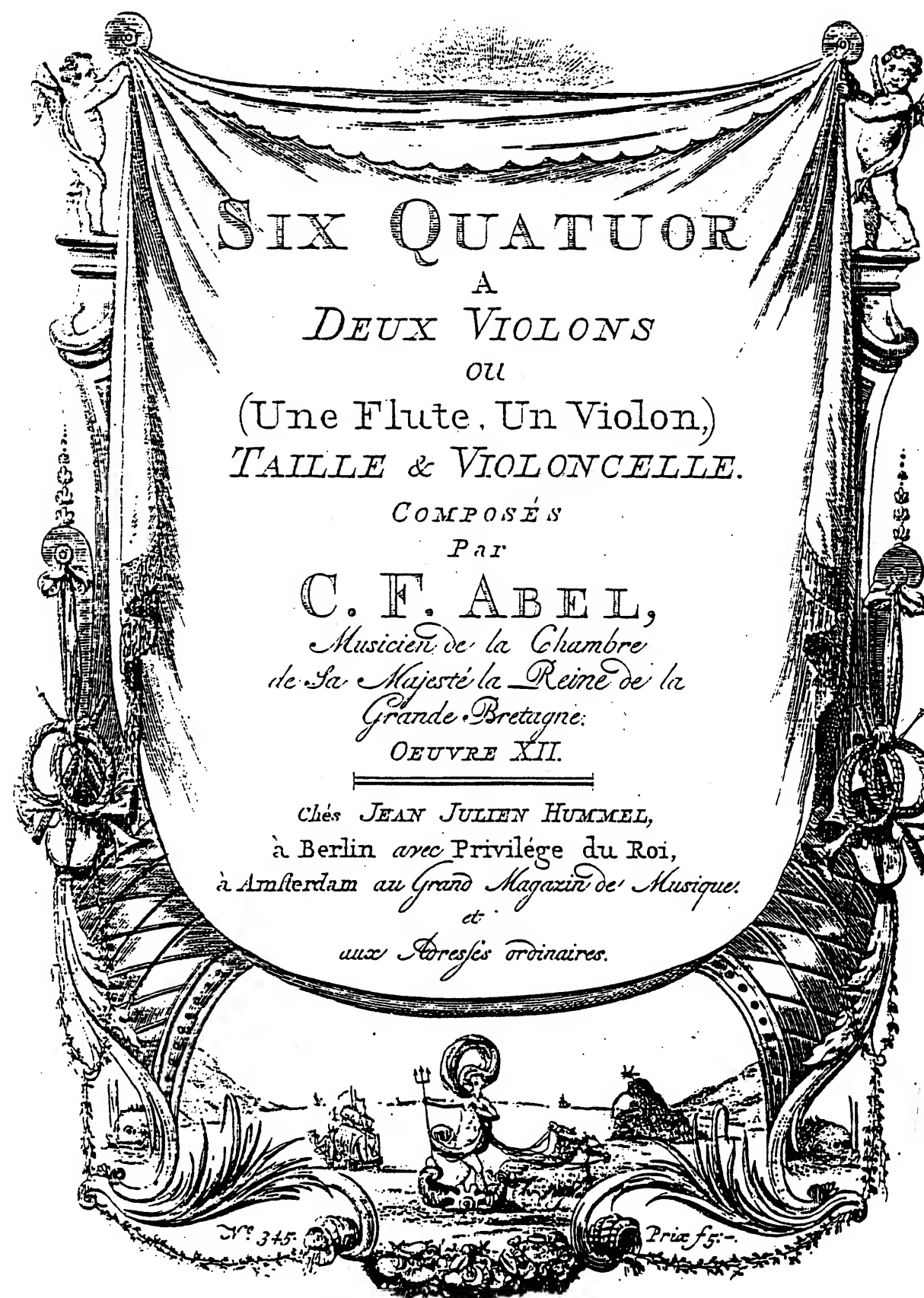
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V I O L A

QUARTETTO I

Allegro

Musical score for Viola Quartetto I, measures 1 to 120. The score is written on ten staves. The tempo is marked 'Allegro'. The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings (f, p). Measure numbers 11, 20, 30, 40, 50, 60, 70, 80, 110, and 120 are indicated above the staves. The score concludes with a double bar line at measure 120.

V I O L A

5

Andantino

P

Allegretto

un poco Allegro

345

fin

V I O L A

QUARTETTO VI

Allegro

10

20

30

40

60

70

80

90

100

345

V I O L A

30

40

50

Tempodi Menuetto

70

80

90

100

345

V I O L A

QUARTETTO III

Allegro

5 10 20 30 40 50 60 70 90 100

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

3+5

V I O L A

30 40 50 60 70 80 90 100 108 118

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

345

* Violins I and II repeat from this point*

V I O L A

QUARTETTO V

un poco Allegro

10 20 30 40 50 60 70 80 90 100 110

Andante

20

345

V I O L A

Sotto Voce

Andantino

10 20 30 40 50 10

f P

f P

P

Tempo di Menuetto

f

4 P f P

30 Fin

f

Minore

40

50

1 2 Menuetto

Dal capo

345

V I O L A

QUARTETTO IV

Allegro

10 20 30 40 50 60 70 80 90 100 110

P f P f

345

V I O L A

Andantino

10 20 30 40 50 60 70 80 90 100

P f P f--

Minore

Majore

345

VIOLONCELLO

QUARTETTO I

Allegro

Violoncello part of a quartet, measures 1-125. The music is in 3/4 time, marked Allegro. The key signature has one sharp (F#). The part features various dynamics including *f* (forte), *p* (piano), and *Solo*. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, and 120 are indicated. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and the number 125.

VIOLONCELLO

5

Andantino

10

20

30

40

4f

Allegretto

10

20

f

p

30

40

3

f

50

p

60

f

70

80

p

90

3

f

p

100

f

VIOLONCELLO

QUARTETTO II

Allegro un Poco

10

20

30

40

50

60

70

80

90

Adagio ma non troppo

10

P f 345

VIOLONCELLO

30

P

Allegretto

f

P

f

20

30

40

f

P

f

60

Solo

70

80

90

100

110

Fin

VIOLONCELLO

QUARTETTO VI

Allegro

10 20 30 40 50 60 70 80 90 100

Siciliano non troppo Adagio

10 20

3-5

VIOLONCELLO

20 30 40 50 60 70 80 90 100

Tempo di Menuetto

Minore

Unis

Majore

345

VIOLONCELLO

QUARTETTO III

Allegro

Violoncello part for Quartetto III, measures 1-100. The music is in 3/4 time, key of B-flat major. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), and *fz* (forzando). Measure numbers 10, 20, 30, 40, 50, 70, 80, 90, and 100 are indicated above the staves.

345

VIOLONCELLO

Violoncello part, measures 30-130. The music continues with various rhythmic patterns and dynamics. Measure numbers 30, 40, 50, 60, 70, 80, 90, 100, 108, and 130 are indicated. Dynamics include *p* (piano), *f* (forte), and *fz* (forzando). A section labeled "Solo" begins at measure 80. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 108, and 130 are indicated above the staves.

* Violins I and II repeat from this point

345

VIOLONCELLO

QUARTETTO V

Allegro un Poco

5 10 20 30 40 50 60 70 80 90 100 110

P

Andante

20

345

VIOLONCELLO

Sotto Voce

Andantino

10 20 30 40 50 60 70 80 90 100 110 120

f P f P

P

Tempo di Menuetto

2 20 30 40

f P f

Minore

50

1 2

Menuetto Da Capo

345

VIOLONCELLO

QUARTETTO IV

Allegro

10
20
30
40
50
60
70
80
90
100
110
P
f
P
f
345

VIOLONCELLO

Andantino

10
20
30
40
50
60
70
80
90
P
f
P
f
P
f
P
f
P
f
345

Tempo di Menuetto

Minore

Majore

Karl Friedrich Abel (1725-1787) was a German viola da gamba player and composer, a pupil of his father and of J.S.Bach at Leipzig. His first position was with the Dresden court orchestra under Hasse but in 1759 he came to London, introducing himself to the public with a recital of his own compositions on gamba, harpsichord and the newly invented pentachord. He received assistance from the Duke of York and in 1765 became chamber musician to Queen Charlotte at a salary of £200 a year. When J. S. Bach's youngest son Johann Christian came to London in 1762 Abel joined him in promoting a series of public concerts at which Haydn's symphonies were given their first English performances. Together they acted as mentors to the boy Mozart when he was in London in 1764/5 and Mozart made a copy of Abel's Symphony in E flat Op.7, a work which was consequently regarded for many years as Mozart's own (K.18).

This Op. 12 set of quartets published in 1775, three years after Haydn's Op.20 set, is interesting in shewing the persistence of the baroque trio sonata tradition into the classical string quartet period. Although only string instruments are specified on the title page the cello part was originally figured, indicating that the composer envisaged the possibility of the participation of a keyboard. And in playing them one must bear in mind that in that tradition an appoggiatura was used to indicate to the keyboard player that the note did not form part of the harmony. It was not an ornament and should be played for its written length.

MERTON MUSIC

Carl Friedrich
A B E L

Six String Quartets Op. 12

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